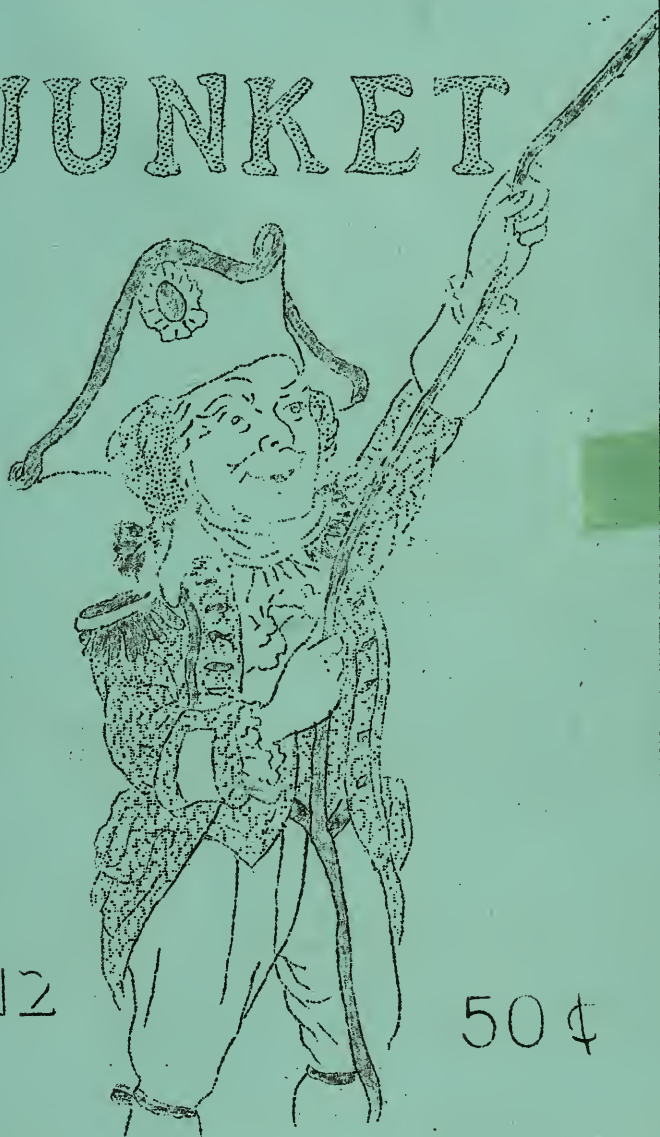


NORTHERN JUNKET



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INDEX

Article	Page
Take It Or Leave It	1
American Folk Dancing	2
Games The Irish Kids Play	15
I Go To A Convention	21
Contra Dance - Reading Reel	29
Square Dance - Chain the Ladies etc.	30
Folk Song - Shanty Song	31
The Dancing English	32
Good News For Traditional Dancers	36
Book & Record Reviews	39
It's Fun To Hunt	42
What You May Never Have Known About New England	47
Do You Remember?	49
New England Kitchen Lore	50
Wife Savers	52

Write to: The Library of Congress, Music Division, Recorded Sound Section, Washington, D.C. 20540, requesting their brochure "Our Musical Past."

###

"DUKE" MILLER calls open square and contra dances every Friday night this summer at the Peterboro, N.H. Golf Club. Also every Saturday night at Fitzwilliam, N.H. Town Hall. And a special Labor Day night dance at Fran-cestown, N.H. Town Hall. All welcome.

###

TAKE IT OR LEAVE IT



The 32nd Annual New England Folk Festival and the 17th Annual New England Square & Round Dance Convention are now history. Just under 10,000 attended the convention in Portland, Maine.

I do not have the figures for the attendance of NEFD in Natick, Mass. but it is safe to say that at least sixteen thousand people were dancing on the weekend of April 23-25. To me, that does not sound like any lack of interest in square and folk dancing.

It takes an enormous amount of work to stage a festival and/or convention. I was greatly impressed with how smoothly the Portland convention operated. This means that untold hours of planning and work went into it. You cannot figure it any other way.

I was impressed with the contra calling of Dick Eger in leading off our joint session in an enormous room with 2,000 dancers on the floor. Have thought and said for several years that he was the best square dance caller in the country and now I'm saying that he is one of the best contra callers as well.

As mentioned in my writeup of the convention in this issue, I went out of my way to attend two hour-long sessions of what is called "Mainstream" dancing. I was NOT impressed. It has as much resemblance to square dancing that an Aunt Jemima pancake has to a cowflap! If "Mainstream" square dancing is progress then I'm for a little recession!

Sincerely

Ralph

AMERICAN FOLK DANCING

by LESLIE KAY HYLL



A Research Paper In Partial Fulfillment of the Requirements for English Literature, Belmont High School, Dayton, Ohio.

The year 1976 marks the two-hundredth anniversary of the United States. All around the country, people will be performing a very significant part of our heritage. People have been dancing since the beginning of time and they did not stop when they came to America. In Colonial days, dancing was the most important part of social life. In pioneer days it was almost the only kind of social life.

Today, square dancing is a nationwide activity. Many people consider modern Western-style square dancing THE American folk dance. There is a bill in Congress right now to make square dancing the official folk dance of the United States.

Square dancing and its close relatives have come a long way. There is a national convention each year that lasts three days. During those days, many styles of dancing are done. One is likely to find what one wants to dance when one wants to dance it. States also hold conventions once a year that usually last three days.

AMERICAN FOLK DANCING

In the 1600's, America was being settled. The early settlers brought with them their customs and culture

from the old country. First there were all the little religious groups and then the well-to-do people. Although these people came from all over Europe, most of our dancing culture comes from England and France with Scotland and Ireland next in importance.



From the start, Puritan ministers did their best to keep young people from wasting their time with amusements of any kind. Fiddles and dancing were considered works of the devil and were shunned by the elders of religious areas. But they could not completely suppress their youths' need for enjoyment and from the late seventeenth century on, dancing was a common form of entertainment.



In 1713, Boston saw a ball at which those of the governor's set danced until three in the morning - and by Revolutionary times, everybody who wanted to was dancing. Even the ministers and the Baptists! For "ordination balls" became the recognized feature of welcoming a pastor. When John Brown of Providence, R.I. moved into his new home, he celebrated the occasion by a dance, the invitations to which were printed, after the fashion of the day, on the backs of playing cards.¹



Until about 1750, people in America were dancing the same dances as their relatives in Europe. This is mainly because most of the dancing masters were from England. Here, just as it was in Europe, one had to take lessons from dancing masters to learn the figures of current dances. Dancing masters and their schools persisted from the very early 1700's throughout the eighteenth and nineteenth centuries. In the large cities these schools were known as 'Dancing Academies'.

In the early years, dancing masters taught the dances that were popular that season in London and Paris. Much later, they began to create dances of their own. Besides dancing, deportment and etiquette of dancing were also taught at the schools. Pupils were given instructions on how to conduct themselves at every kind of dance and public function that they might wish to attend.

III

"In dancing, let your steps be few, but well and easily performed, the feet should be raised but very little from the ground, the motions of the body should be easy and natural, preferring to lead your partner gracefully through the figure, than by exhibiting your agility by a vigorous display of your muscles, in the performance of a pigeon wing, which may be well for a hornpipe, but would be quite out of place in a Quadrille or Cotillion".²



The best dancing masters took their work seriously. They published books containing figures for dances that they taught in their schools; they tried to inculcate into their schools good manners united with morality. This aspect started with the first lesson when, in one school, the pupils received the following rules of conduct:

Article 1. No gentleman will be allowed to take lessons in dancing, or perform any figure without surtout or boots on. (A surtout was a man's wide-skirted overcoat with tight-fitting waist, reaching below the knees.)



Article 2. No gentleman will be so indecent as to smoke cigars in the hall or drawingroom or spit on the floor.

Article 3. No person shall be permitted to talk while the teacher is giving lessons, so as to be heard above him or the music; nor to converse, while performing in a dance.



Article 4. No spectator will be permitted except on days and evenings particularly appointed for that purpose.

Article 5. The pupils will show that attention, one to the other, that is comparable with the politeness of the accomplishment.



Article 6. In practicing the steps and various movements in dancing, no one will laugh at or ridicule the awkwardness of another's movements. "Frequent and loud laughing is a sure sign of a weak mind, and no less characteristic of a low education. It is the manner in which low bred men express their silly joy at all things."



Article 7. The instructor will openly point to his pupils all errors and improprieties of behaviour without intending offense, and endeavor to expel all trivial failings which have the least tendency to injure their appearance.

Article 8. The teacher will abandon the idea of commanding respect in his school by an uncivil mode of using authority. If a pupil deviate from the rules, it will not be imputed to ignorance, but considered an act of insolence and ridicule.



Article 9. The pupils will, in general draw for partners and precedence in the dance. And no person can be justified in making any exception to his partner or place, through any dislike to either, which if done, will be con



sidered a great deviation from the character of a gentleman, highly insulting to his partner, and an imposition upon the school. Indeed, this is one of the greatest errors in a ballroom; and tends strongly to create envy, disgust, hatred, malice and revenge, and is of all impoliteness the most gross and insolent.

Article 10. No dispute, low wit, or illiberal reflection will be permitted in the hall.

Article 11. There will be no contention respecting figures, when upon the floor. The teacher will follow his own taste, unless the leading couples request permission to make a choice, which, if proper, will be granted.



Article 12. No pupil will enter or leave the hall, without making the proper address as taught him in the school.

Article 13. No scholar will pass across the hall with his hat on.

Article 14. Every pupil will pay particular attention to the lessons given him in the school, both in dancing and propriety of behaviour.



Article 15. A portion of the time devoted to instruction will be employed in practicing the different manners of address, and the necessary parts of behaviour as laid down in the "Guide to Politeness", that the pupil may well understand them; and by such practice appear in his manners and behaviour the more easy and agreeable.³

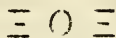
All dancing masters had rules of conduct which followed pretty much the same ideas. These ideas were what was

basically carried over into the ballroom.

From the earliest settling until well into the nineteenth century, the most popular dance form in this country was what is now called the contra dance. This was also the most popular form of the Country Dances of England. Besides being called country dancing and contra dancing, the form is also known as line dancing, string dancing, longways dancing, old-folks dancing, and contre-danses(French). Contra dances were the rage of England during the seventeenth and eighteenth centuries. The peasantry and bourgeois society of England developed the form to its highest point in complexity. It was the ordinary, everyday dance of the country folk in this country for almost a hundred years and was truly a dance of the people.



A contra dance is a dance of opposition performed by many couples. The men stand in one line facing their partners in another line. This formation is called a "proper" line. Some contras are done in "improper" lines where the active couples are crossed over. Active couples, depending upon what kind of contra you are doing, are the first, fourth, seventh, etc., couples in triple-minor sets; the first, third, fifth, etc., couples in duple-minor sets; and only the first couple in many other contras. Any number of couples may dance in a contra. This is why it was so popular in England and in the rural areas of America since both of these groups of people danced in large public assemblies.



After the Revolution, American-born dancing masters rose in popularity. They began making up their own dances, thus dances took on an American tinge. American terms gradually replaced English terms.

The early tunes for contras, until the 1780's or 1790's, were pretty much of English origin with a scattering of Irish and Scottish tunes. Later on, the Irish influenced contras through music more and more.



Few tunes were written for the dances; most of the music came first. If a piece of music was popular a dancing master put figures to it and referred to the dance with the same name as the tune. The tunes were modern tunes of the day. Thus the habit of using popular music has carried over to the present day. Of the music that was composed for contras, the best of it was composed in the first three-quarters of the nineteenth century.



The Scottish influence on contras was their enthusiasm for the dance. It was a passion with them.

Playing cards often carried directions for contra dances on their backs. (Backs of playing cards were white then). Even quilt patterns reflected our passion for contra dancing with such names as "Swing in the Center" and "The Wheel."⁴



Since dancers in the cities were doing whatever was then in vogue in Europe, they began to move away from contras. They looked down their noses at the country people who were still faithfully dancing contras.

The country dancers ignored the cities. Their dance gatherings were called "kitchen junkets". These junkets were held in the larger homes of the country people in late fall and early spring. Junkets were not public dances; usually just fifteen or twenty friends of the family were invited. A fiddler donated his ser-

vices and a prompter started the dances. The ladies brought basket lunches for a snack about halfway thru the junket. One square or quadrille was danced during the evening, but the rest of the dances were contras. Junkets usually lasted until about two o'clock in the morning. Since the cities had thrown out contras, junkets had much to do with the survival of contra dancing.



In the cities, balls began soon after dinner. The ladies wore their best flowered solks, gay satins and laces. The gentlemen wore embroidered waistcoats, satin breeches, and glittering buckles on their shoes.



There is an unwritten law that the dance must fit the dancing space. The English danced in large public assemblies where the ,ongways type of dance was appropriate. The French danced at home in salons which were small and square. Not long after the contra went to France, the French dancing masters adapted the English contra dances into a square for eight people. This was called a cotillon (anglicized as "cotillion") meaning a petticoat. Cotillions were the beginning of American square dancing in French salons.



The couples in the square cotillion were numbered counterclockwise: one, three, two, and four.



"Cotillions were first danced by four persons standing as the first four now do, in the set; two more couples were afterward added and formed the side couples; thus the English Cotillion and the French Quadrille are now formed precisely alike and it is equally proper to call the dance by either name."⁵

The side couples were added because the first two couples were kept in nearly continual motion. By adding the sides, everyone had some time to rest.

III

The figures of cotillions were complicated; many taken from ballet. Also, many figures from the contras were incorporated into the cotillions. They were first danced by couples one and two and then repeated by couples three and four. Chorus figures were introduced later in hopes of simplifying the dance.

III

Cotillions were received with open arms by dancing masters in this country. With the Revolution, we did not stop dancing English dances because the division with England was political not cultural. We merely did new dances of the old type. There was an added regard for French dances, though. In the late 1700's, balls usually started with minuets, then country dances, a few cotillions, and ended with contras. Since the dancing masters controlled dancing in the cities, contras did not have a chance to stay in the city - the dancing masters couldn't show off enough! They taught the latest dances popular in Europe. By the 1800's, cotillions were the rage and became the most popular of the dances danced at elegant balls.

III

When the English Country Dances were transported to France, dancing masters modified them. One particular form became known as quadrilles. Gradually the term cotillion came to mean a fancy dress ball and were so-called into the late nineteenth century.

As a dance, cotillions merged and blended with quadrilles. The quadrille settled into its present shape in the early 1820's and 1830's. Its formation was the

same as the cotillion.

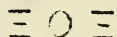
Quadrilles were very popular in Paris during the Consulate and the first Empire. After the fall of Napoleon, they were taken to England in 1815. Within a year quadrilles were introduced in the United States and soon became the new dance sensation. This was the beginning of the end for the more formal cotillions.



The quadrilles were made up of five parts, each of which bore the name of the contra to which they owed their origin. The names were: Le Pantalon, L'Ete, La Poule (first called La Trenise), and Finale. Between each part there was a pause, and a complete change of music. The tradition of five parts still persists today and even two parts are often combined.



In the first figure, after the introduction, opposite couples maneuvered with each other in a variety of patterns across the square. In other figures, all four couples maneuvered together around the square which became a circle of dancing action. It was not very often that the first couple executed something with the right hand couple, then the opposite couple, and then the left hand couple. When this was done, it was always the fourth part and was called "the visit". All single figures in quadrilles required eight measures to perform.



In France, quadrilles were danced much slower than cotillions, while in America, they were danced faster than any other dance. Music for early quadrilles was seldom original. It would be some ten or fifteen years before this came about.

The War of 1812 ensured the popularity and development of Quadrilles. The country people still preferred the simpler contras that took longer to dance, and the pro-English refused to stop dancing them. The rest of the country would do little else but the French quadrilles. It is during this time period that you begin to notice dances being prompted or called.



At this point some smart American invented "calling", which made it unnecessary to memorize the dance before-hand. Like all great inventions, it was simple; the fiddler or the leader of the orchestra merely kept telling the dancers what to do next. Nobody who knew the six or eight fundamental calls could go very far wrong. The fiddler thus ceased to be an accompanist; he became the creator of the dance. He could vary the figures at any moment, just to keep the dancers on their toes; he could invent new dances; he could even call at random anything that happened to pop into his head. These "fancy figures", when nobody knew what was coming next, became popular as the last dance in a "sett." The prompter could and eventually did sing the calls, weaving rude rhymes, and filling out the calls with comments on the individuals present...he kept square-dancing alive, fluid, growing, at the very time it was becoming formalized in Europe.⁶



The building years of square dancing were the years between 1820 and 1850. Complicated figures were discarded for simpler ones. It was the golden age of dancing masters.

Music especially for quadrilles began to be written. Dance orchestras were called quadrille bands. The violin was the most important piece of the band. Most

frequently the bands were made up of the violin, clarinet, cornet, harp and bass viol. Other instruments in the larger quadrille bands were the viola, cello, flute, oboe and trombone. The harp was later replaced by the pianoforte.



Another dance of English origin was The Lancers. Actually, it was a very elegant form of the quadrille. Even though it was of English origin, it was for years thought of as a French dance. Many think it was named for Les Lanciers, a French regiment stationed at Fontainebleau. Certainly it was popularized by Empress Eugenie. In the late 1840's, they were introduced into America along the entire Eastern seaboard and New Orleans.



The Lancers were soon popular in America and the French quadrilles were cast aside. The Lancers had great importance on the dances of the Western world. Here were new figures for the dancing masters. The numbering of the couples changed to one, two, three, and four, counterclockwise. This is the numbering that has carried through to today.



Their elegance was a shot in the arm to square dancing and gave the ladies an excuse to dress up. This is a good reason why the Lancers survived into the twentieth century. Ladies' tastes and apparel were two very important factors as to whether or not a dance survived. America needed this change of pace. The Lancers seem tame to today's dancers, but compared to earlier quadrilles, "they were like a spring breeze visiting winter."⁷

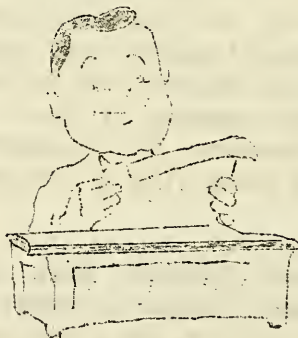
Many American Lancers were danced to operetta tunes. Others were danced to music written especially for them. By the 1890's, many changes had been made in

the Lancers. They are probably the most direct ancestor of modern Western-style club dancing.

- to be continued -

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GAMES THE IRISH

by EILIS BRADY

KIDS PLAY

"All in! All in!
The game is broke up!
Oo-Ah, Oo-Ah, all the gang!"

So sang the children outside my door. They are running free in the open air and enjoying their own private world. This world is bounded by a cul-de-sac of fifty-four houses which forms the inner circle of a small housing estate on the north side of Dublin. It is known locally as "The Park."

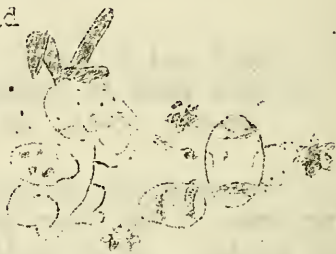
The sounds of children at play in The Park is such an integral part of life there that it goes unnoticed by the adults. It went unnoticed by me too until I started to classify a large amount of Dublin dialect material which I had collected. Then I discovered how much of it concerned children; their language, their games and their rhymes. This made me focus my attention on the children of The Park, and I realized that this private world of theirs merited special study.

What I discovered was another generation of children carrying on the same traditional games and rhymes that I had enjoyed here as a child. Boys and girls playing happily together and involving the younger children

and infants in their private and unchanging world. The Park is ideally situated for this. Little traffic enters here, and playing within sight of his own home gives a young child a sense of security and warmth which the formal playground further away doesn't seem to provide.

One of the most significant things about these games is the fact that they are handed on by the children themselves to the younger ones - without any adult involvement, or even awareness. Unlike conventional nursery rhymes and fairy stories which are learned in the home, these street-games are learned and shared outside, where children are free of adult supervision, and free to come to terms with their own generation.

Here in the street each child is of equal importance, because each one is necessary to the game. There is nobody to impress, no prizes to win, no demoralizing rivalry. There are no manufactured toys. It is the simple objects like small stones, jam-jars, twine, a rope, a wheel, a piece of chalk, which give full scope to the imagination and ingenuity of the child.



Suddenly at the end of January, as though taking some mysterious cue, the children start to play Marbles. I've never known a child to go into a shop and buy marbles, yet they appear as if by magic when the time comes.

About the middle of February the first swing appears on a lamp-post. Again, I've never discovered where the long ropes needed for a swing come from; they aren't brought in a shop. Two or three children can swing from one lamp-post at the same time, adding the pleasure of shared excitement and action.

The lamp-post swing is for the 9 to 14-year olds; the younger children make their swing between the up-rights of their front gate. While one child swings gently to and fro, another stands hopefully by, helping to swing the rope and chanting:

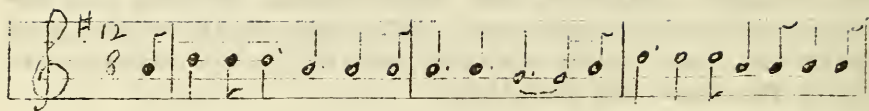
"Die, die, little dog die,
 Die for the sake of
 Your grandmother's eye.
 With a high swing,
 And a low swing,
 To get off your
 Swing,
 Swong,
 Sway."

Like most street-games the craze doesn't last very long, nor does any child spend much time actually swinging. The absorbing and satisfying thing is the ritual of erecting the swing itself.

Towards Easter the skipping season starts. In keeping with nature the children literally jump and sing for joy. Now the distinctive sounds associated with skipping fill the air - the slap-slap of the skipping rope on the ground and the rhythmic clapping of feet mingling with the young voices chanting out the age-old rhymes.

It is mostly the girls who play skipping, though occasionally the boys may be persuaded to join in or to turn the rope. Skipping games are usually accompanied by rhymes, most of which are amusing and/or nonsensical. Some are very tuneful:





"There was an old man,
And his name was Dan;
He lived in the bottom
Of an old tin can.

He had a pair of slippers,
He turned them into kippers,
And they all lived together
In the old tin can.



Others are:

"What are you looking at?
I'm looking at you -
Your eyes are blue
Your face is like a kangaroo."

"Jelly on a plate,
Jelly on a plate,
Wibbly wobbly, wibbly wobbly,
Jelly on a plate."

"Clap hands, clap hands,
Til Daddy comes home;
Cake in the pocket
For (name) alone."



There are guessing games too, like 'Flowers'. The two rope-turners each choose the name of a flower, telling the other in a whisper what her choice is. The other children form a line and the rope is turned. As each one runs into the rope she names a flower and goes out again, to be followed immediately by the next in line. The child who names a chosen flower must now take her place turning, and decide with her partner on another flower. This game can be played with the names of Fruit,

Colours, Trees, and provides an easy way for children of all ages to learn many new varieties.

It is a familiar sight to see a game in progress and two or three prems with infants in them parked close by, the infants alert and responsive to the gaiety and excitement. Every infant belongs in a sense to the whole street rather than just its own family, and is fondled and cherished by all the others. Older children encourage them to 'take notice' by teaching them simple games accompanied by rhymes which make the infant aware of its hands, fingers, open palm, closed fist, face and toes. Rhymes like:



"Round and round the garden
I lost my teddy bear;
One step, two steps,
And a tickly under there."

By their very nature these simple amusements establish a close bond between the infants and the older children. Thus, the child experiences from its earliest days the warmth of human contact. This contact is continued in the street-games when the child is brought in to the charmed circle of such games as Wallflowers and The Farmer Wants a Wife. When a child is identified as 'the youngest child' in Wallflowers and has his (or her) name called out, this gives him a great sense of his importance to the game, and also a sense of fellowship with the other children.

The traditional street-games are many and varied, even in the limited area I am observing: Catching Bees, Guessing Games, Jackstones, Pickey Beds, Wall-ball, Hoops. They are an important part of the Folk life of a country, and an enrichment of the child's learning process. In these days of elaborate toys and supervised games, parents and educators might well be reminded of how happy children are, and have always been, when given the opportunity to use their rich imaginations and

to create their own amusements.

NOTE: Ellis Brady's study of children's games is published by the Folklore of Ireland Council. Though based on material collected in a small area of Dublin City, it's quite a big book - about 200 pages, which shows how enormously rich this seemingly small subject is. Music is given for some of the song-rhymes, and photographs show some of the games in progress, the children totally absorbed and unconscious of the by-stander.

One of the interesting points shown is that when families moved from the inner city to new-built estates in the suburbs, the games, rhymes and rituals continued uninterrupted in the new ambience.

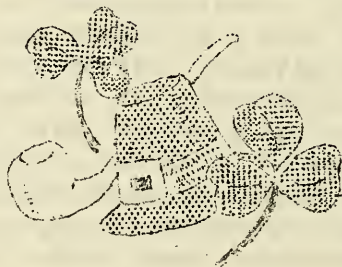
Some of the games are very old indeed - some are phrased in Elizabethan English, and new rhymes are still being born:

"Inspector, Inspector,
Don't take me,
I'll pay my fare to the C.I.E."

It may well be that many of the Dublin street rituals are wide-spread, even universal. Perhaps, now that this book is available, someone, somewhere, may begin a comparative study.

CALL IN! ALL IN! by Ellis Brady

Published by the Folklore of Ireland Council: 14.27



I GO TO A CONVENTION



The 17th New England Square & Round Convention was held in Portland, Maine, April 23, 24 & 25, 1976, opening with a pre-convention ball Thursday evening, April 22nd.

Early in October, 1975, Charlie Baldwin called me asking if I had the weekend mentioned above free would I consider going to the convention as his guest. That there was to be a special pre-convention ball that would have a Bicentennial theme; he seemed quite anxious for me to go. Well, I hemmed and hawed around for a couple of minutes mostly because I am NOT a conventioneer. But finally I agreed to go provided that the event did not conflict with the New England Folk Festival Association's 3-day Festival, an event and organization that I helped found away back in 1944. So that's the way it was left.

Time passed as it always does. Further phone calls between Charlie and I kept me up-to-date with their plans - groups from each of the New England states were to be invited to do dances of certain eras 1776 to 1910. The more I thought about it the better I liked the idea. Then, learning in mid-January that the New England Folk Festival was planning to do nothing during its festival to celebrate our country's Bicentennial, I decided to go to the Square Dance Convention and called up friend Charlie to tell him that I was "his boy" and what could

do to help out,

The pre-convention Bicentennial Ball was the greatest costume ball presented in New England in this century. That's a pretty broad statement but wait a minute before dismissing it completely. It was free to all who pre-registered for the convention provided you were in suitable costume circa 1776 - 1900, and you didn't get in the doors without a costume. 794 dancers were there. 794 of them in costume. When you have 100 percent attending a costume ball in costume, then my friends, you have a costume ball to remember the rest of your life!

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It opened right on time with the Town Crier and his bell striding the length of the floor with "Hear Ye! Hear Ye! Hear Ye! Welcome to the 17th Annual New England Square and Round Dance Convention!" A color guard followed presenting the colors and standing at attention while the dancers saluted the Flag and gave their oath of allegiance. And, like all Grand Balls the party began with a Grand March. We were off and running to coin a phrase!

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At least half the dancers were in colonial costume. The remainder about equally divided between the Civil War and Gay Nineties, with, of course, an odd dozen or so of "you name it". Bob Osgood was a sensation dressed as "Father Serra", a famous Spanish Franciscan padre of early California.

<<->>

The five callers for the party were real dashers! Charlie Baldwin, MC in a blue Colonial costume complete with ruffled shirt, knee breeches, white stockings, black buckle shoes and white wig; Joe Casey, ditto in red; Woger Whyho, ditto in brown; Dick Leger in long tails and white gloves a la old-time dancing master; me in a cutaway coat and opera hat. As old-time correspon-

dents would have written: "We were resplendent in our glory!" It was fun, and we had ourselves a ball all evening. Am sure that it showed through in our calling too, because each of us got a tremendous round of applause to which we bowed, waved, and threw kisses. May I repeat? It was fun!

<<->>

Bob & Becky Osgood, from California, and I were honored guests for the evening. To our surprise we were presented with Paul Revere pewter bowls suitably engraved. Mine read: "Ralph Page In Appreciation For The Preservation Of New England Square Dancing 1976."

<<->>

We called nothing but traditional-style New England type squares and contras all evening and the crowd loved it! In case they hadn't been through it before there are now 794 square dancers who know what it is like to dance an evening of traditional-style square dancing. Too, I doubt if many there had ever danced an entire evening to live music!

<<->>

"The Fireside String Band" gave us beautiful music all evening. Tony, Donna, Jack, Peggy, Brian, I salute you - you were mevelous!

<<->>

And we must not take leave of the Bicentennial Ball without a mention of the special decor in the "Ballroom". Silhouettes of colonial scenes: Paul Revere a full-rigged ship, a horse-drawn carriage, and others lined the room at wall-top. A replica of the Liberty Bell hung in center ceiling, surrounded by random outlines of the six New England states and the date of their statehood. Hosts for the evening were the Sunset Squares of South Portland, Maine. I suspect that they

were responsible for the decorations. Jack & Francine Lavigne were co-chairmen of the event. Have I forgotten to say that the ball was held in the South Portland High School? Or that a choir from the First Congregational Church, sang patriotic songs? Or that the invocation was given by the Reverend Joanne E. Painter? Or that the Town Crier was William Cochran? Or that the color guard was the New Marblehead Militia from Portland? Well, now I have!

<<->>

During Friday night's pre-dancing "Celebrity Hour" Bob Osgood was presented to the crowd and much to Charlie & Bertha Baldwin's surprise presented them with the prestigious "Silver Spur Award". This is a special achievement award presented to those people who have contributed a substantial amount to square dancing over the years. In this particular case it was presented to Charlie & Bertha Baldwin for their outstanding attitude towards square dancing. May I say that it couldn't have happened to nicer people, close friends of mine for over thirty years. At a reception in Holiday Inn later in the evening, many people were called upon to "say a few words". Congratulations, Charlie & Bertha. I was so proud of you.

<<->>

Saturday morning Dick Leger and I had a joint contra session in the enormous Exposition Building for over 2000 dancers. Dick had then eating out of his hand and loving every minute of it. In presenting St. Lawrence Jig I ran into difficulty and realized that square dance terminology has changed in more ways than one. But Dick saved my life by telling the group that when I said to "right and left over and back" what I really intended was "right and left thru, courtesy turn, right and left thru, courtesy turn". Thanks Dick, you saved the day. Later on I presented "Sackets Harbor". Am sure that not more than fifty dancers there had ever danced a triple minor contra before. The constant regrouping

of the dancers in the figures at first was confusing but nobody got very angry and after a few minutes of trial, error, and a few tears, they all had it and were intrigued by the dance.

<<->>

That afternoon out at Scarborough Downs Roger Why-not, Howie Davison and I had a 2-hour session of traditional dances and we really poured it on and hammed it up in great style! Starting with three sets we ended with twelve sets, including the original three. Many of them crowded around us at the finish, some with tears in their eyes, saying that that was what they thought they were going to get when they joined a square dance club, but their leaders and instructors kept telling them that nobody did traditional dances any more and - that they were dull and boring. There are several red-faced leaders and instructors around New England who are having to do a lot of explaining. Somehow or other I can't feel sorry for any of them.

<<->>

A Bicentennial Pageant was presented in the South Portland High School Saturday afternoon and evening and again Sunday afternoon, this last time for the general public and TV. A flattering audience watched the Saturday afternoon performance. Only a fair crowd was on hand Saturday night when I got to it. It was beautifully done and each group covered themselves with glory. For the record, here's the program:

1. Veronica's Vagabonds, Boston, Mass.
New Castle, John Playford book, 1651; Tomlinson Minuet, 1735; Circle Minuet, 1790; Gavotte pour les Fleurs, modern adaptation.
Costumes 1760 - 1780's.
2. Seacoast Region Square Dance Association, Dover, N.H.

Contras: Ways of the World 1795; My Heart's Desire 1809.

Costumes 1795 - 1810

3. Heel and Toe Square Dancers, Merrimack, N.H.
Contras: British Sorrow 1807; Doubtful Shepherd 1808; One Lancer Figure - Grand Windmill.
Costumes: 1810 - 1820.

4. Country Cousins, Dedham, Maine
Kitchen Junket Dances: Welcome Dance; Virginia Reel; Schottische; Basket Quadrille; Petronella
Costumes: 1865.

5. Rhody Merrymakers, Riverside, R.I.
The Loomis Lancers
Costumes: 1880 - 1890.

6. Precision Valley Squares, Springfield, Vt. and
Pieces of Eight, Walpole, N.H.
Hull's Victory 1820; Portland Fancy 1890; Chorus Jig 1840.
Costumes: 1890 - 1910

7. Rhode Island Seashore Association
Schottische - Mazurka 1780; Waltz Quadrille 1850, Modern interpretation
Costumes: informal.

It was an excellent pageant. Best of all the dancers had a good time dancing. In other words they "danced proud". An accolade to each group and a tip of the hat to every dancer.

Now, some of you folks who have known me a long time are saying to yourselves: "Th' old man's gitt'n senile! Ain't sed nuthin' but praise. Must uv bin somethin' he didn't like". Yes, there were a couple of scheduled things that I didn't care for so if you've been accepting the praise you must share the knocks.

For Sale

Heritage Dances of Early America - \$5.50
by Ralph Page

The Country Dance Book - \$5.50
by Beth Tolman & Ralph Page - reissue of 1937 original

Modern Contras - \$3.00
by Herbie Gaudreau

A Choice Selection Of American Country Dances Of The
Revolutionary Era - \$3.00
by Keller & Sweet

Swing Below - \$1.50
by Ed Moody

The Ralph Page Of Contra Dances - \$1.50
by Ralph Page - 22 dances plus music

A Collection Of German & Austrian Dances - \$1.50
as taught by Paul & Gretel Dunsing

Square Dances From A Yankee Caller's Clipboard - \$4.95
by Louise Winston & Red Minnoll

The Southerners Plus Two Play Ralph Page - \$5.50
an LP of music suitable for contra dancing

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CONNY TAYLOR - General Folk Dances

DUCK LEGER - Squares

RALPH PAGE - Contras & Lancers

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####

DON ARMSTRONG

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For more information write: Bill & Janis Johnston
Box 523
Skipprack, Pa. 19474

####

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention programs. Don't throw them away. Send them to me. I collect them as part of a research project. ALSO, any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page
117 Washington St.
Keene, N.H. 03431

#####

Conny Taylor, 62 Fetter Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144.

#####

DO YOUR FRIEND A FAVOR! Send him/her a subscription to NORTHERN JUNKET. Only \$4.50 for 10 issues in U.S. Canada and U.S. Possessions. \$6.00 foreign. A Dance Magazine That Is Different!

#####

DUKE MILLER GALLS OPEN DANCES EVERY FRIDAY AT PETERBORO N.H. COUNTRY CLUB and EVERY SATURDAY NIGHT IN FITZWILLIAM, TOWN HALL. Also LABOR DAY NIGHT IN FRANCESTOWN.

#####

The Canadian Folk Dance Record Service carries full lines of "DANCE ISRAEL" LP; Also Bert Everett's book - TRADITIONAL CANADIAN DANCES. Write for listings

185 Spadina Ave. Toronto 2B, Ontario, Canada

#####

I went out of my way to watch two sessions of what is called "Mainstream Dancing". Each session was one hour long and led by two callers. Frankly, I was bored to distraction. If "Mainstream" is square dancing then you can have it and welcome to it.

<<->>

The dancers were pathetic in their execution of the figures called. No style; just dull plodding around getting from here to there and waiting for the next figure. It was position marching as we used to get in the gym classes of our youth. No wonder you have so many 'dropouts'. What else can you expect?

<<->>

The four callers had to be seen and heard to be believed. Each strutted around the stage like rhinestoned peacocks, and I expected them to start billing their breasts like preening turkey cocks. They all sounded alike. Close your eyes and you wouldn't know who was doing the calling. With no exception each sounded like a recent graduate of Mrs. Flugelher's School of Election.

<<->>

The ladies' costumes were something to behold! No wonder club-style dancers never swing their partners: you can't get close enough to them to swing! No woman over thirty or who weighs more than one hundred twenty should wear a bouffant skirt. I saw more scrawny-legged women than I ever supposed existed. It must have been embarrassing for them to sit down; I know that I was embarrassed to watch them do so.

It was a good convention and I'm glad that I went. Just under ten thousand attendance for the three-day event. I met a lot of people who had been only names to me before this. Many stayed at the Holiday Inn right in

town and it was a pleasure to meet you over a dinner or breakfast table or to enjoy a late snack and coffee in your room.

A year's hard work went into staging this convention and I must not close without words of praise for: Jack & Merle Barry, South Portland, Me; Joe & Phyllis Casey, Dover, N.H. Charlie & Bertha Baldwin, Norwell, Ms Tom & Barbara Potts, Rowley, Mass; the Sunset Squares South Portland, Me; Jack & Francine Lavigne, Westbrook, Me. and the South Portland High School Quarterback Club. All of you did a magnificent job and I hope that you considered it worth all your efforts. Slainte!



October 8 - 10, 1976. 11th Annual Fall Weekend at Scotts Oquaga Lake House, Deposit, N.Y. spondored by the Roberson Folk Dancers. Leaders: George Tomov, Yugoslavian Folk Dances. Roger Whynot, Contra & Square Dances. For more information write: Roberson Center for the Arts & Sciences, 30 Front St. Binghamton, N.Y. 13905.

Do you like Greep and/or Cypriot Dances? Then you will be glad to learn of FOLKDANCE CYPRUS 76, July 27 - Aug. 11, 1976 with David Henry. This chance-of-a-lifetime trip has just become available. Write to David Henry, Folkdance Cyprus 76, 26 Second Avenue, N.Y.C. 10003.

The Country Dancers of Rochester, N.Y. meet Wednesday evenings at St. Thomas Episcopal Church, Winton Road & Highland Avenue, Rochester, 8:00 p.m. Traditional dancing to live music and guest callers. \$1.50 admission, casual dress. Contact person: Kelly Beller, 229 Meigs St. Rochester, N.Y. 14607.

CONTRA DANCE

READING REEL

An original contra by Ted Sannella, who first called it at a dance in Reading, Mass. Hence, the name. Ted likes the tune "McQuillen's Squeezebor" for the dance. It is one of the tunes on the LP "Southerners Plus Two Play Ralph Page".

Couples 1 - 3 - 5 - etc active and crossed over.

Actives do si partners, then

Do so do the one below (end this right should to right shoulder)

All promenade up and down the set (two lines of ladies going in opposite directions in center of the set, men in two lines going up and down outside the ladies).

All turn around, come the other way back

Allemande left the one you left (the one you do si doed)

Ladies chain over and back

Half promenade, half right and left.

Continue dance as long as desired.

Genesee Co-op, 716 Monroe Avenue, Rochester, N.Y. Country dancing every last Wednesday per month at 8:00 p.m. Emphasis on English and Ployford dances, under direction of Tom Bohrer. Admission \$1.00. Casual dress.

XXX

SQUARE DANCE

LADIES CHAIN DOWN THE CENTER AND THROUGH THE SIDES

An original square called by Dick Best in Boston many years ago. Use any breakdown tune you like.

Head two ladies chain in the center

Turn three-quarters and chain through the sides

(At same time their partners move to the left behind the side couples to receive opposite lady as she comes through that side couple).

Ladies chain through the sides

Turn three-quarters and chain to the head position.

(men again moves to the left to head positions to receive the lady).

Repeat action twice more and all will be home.

Then a chorus break

Repeat the entire figure for the side two couples.

XXXXXX

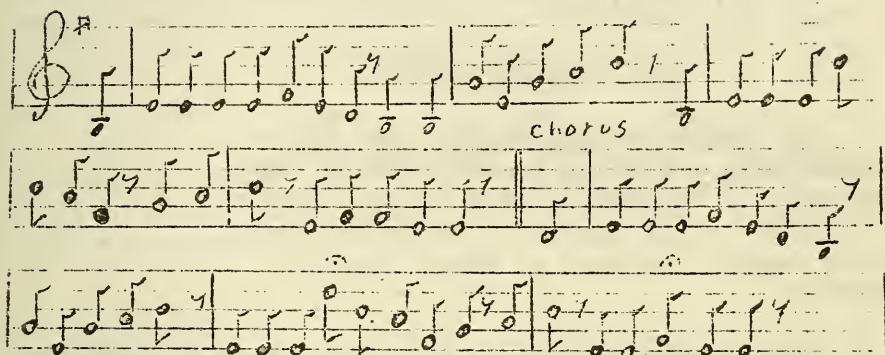
ADA & JAS DZIEWANOWSKI will teach Polish Dance & Folklore at the Stockton, California Camp, University of the Pacific. July 25 - 31; August 1 - 8. Further information from Jack McKay, Director, University Folk Dance Camp, Univ. of the Pacific, Stockton, Ca. 95211.

The Castle Hill Early Dance Week & The Castle Hill Early Music Week at Castle Hill, Ipswich, Mass. July 25 - August 1, 1976. Information from: Thomas Kelly, Director, Castle Hill, Mill Rd. Ipswich, Mass. 01938.

XXXXXXX

FOLK SONG

SHANTY SONG



I courted a girl in Albany, and one in Montreal,
 Another in Philadelphia, but the best at Lewiston Falls.
 Chorus:

Then shove the grog around, my boys;
 Chorus 'round the room!
 We are the boys that fear no noise,
 Though we are far from home.

A dollar in the tavern is very easily spent,
 If we had it in old Ireland, we would have to pay the
 Chorus: - - - rent.

Now when you go to Albany to give the girls a call,
 They are not at all to be compared with the girls at
 Lewiston Falls.

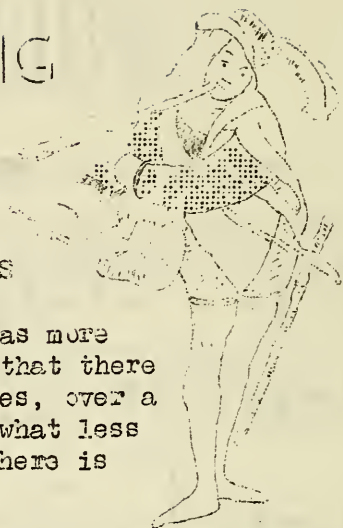
Chorus: - - -



THE DANCING ENGLISH

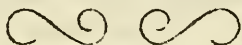
by PAULINE COOMBES

Did you know that England has more dances than any other country - that there are several hundred country dances, over a hundred Morris dances and somewhat less sword dances? In each of these there is variety.

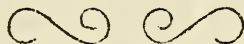


The country dances can be as described in "The Dancing Master" of 1650 by Playford, "Longways - for as many as will!" or square formations of usually four couples; or rounds for any number. The word "Carol" originally meant a chain or circle dance, and now remains with us for just Christmas song. Community chain dances are very common in the East European countries, and are known as "Kolos" or wheel dances; in West Europe the dances are mostly individual couple dances, and nowhere is there anything resembling the English Longways. Just the titles themselves are fascinating; some giving a clear indication as to the origin of the dance, others remaining a riddle. "Hunsdon House", "Greenwich Park", "Lord Caernarvon's Jig", "Mr. Beveridge's Maggot", are usually the names of patrons, or places at which the dance made its debut. One day, you might well have "Mr. Wale's Fancy," "Potter's Jig," or "Albion Gallopade". Others such as "Jenny Pluck Pears," "Black Nag," and "Hey Boys Up We Go," are not as easy to imagine. The names of certain counties have been associated with the dances, but these signify only the counties in which the dances happen to have been collected. Like folk

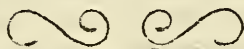
songs, the dances are not peculiar to any one locality, and variants of the same dance are to be found all over the country.



The dance figures can be as simple as "The Phoenix" or "Step Stately," tripping through which, one is inclined to agree with the foreign observer who said: "Your country dances are regular little ballets." The plaiting of ribbons round a maypole is not an English tradition. The old English maypole symbolized the living tree, and was an object of reverence, decorated not with ribbons, but with greenery. "The Circassian Circle" with its clapping and bowing movements towards the centre is the kind of dance that was once performed round the maypole.

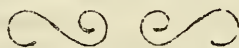


The Morris, too, has its longways for as many as will, usually processional, but is mainly composed of set dances for six or eight men, although it also includes solo dances - which is common with the Irish and Scottish, but not English. Its many curious customs, as well as the extra characters, e.g. The Fool, King, Queen, Witch, Cake and Sword Bearer, all indicate that the Morris was once something more than a mere dance; that originally the dance formed but one part of an elaborate religious ceremony.

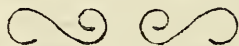


Dances which spring from pre-Christian rites can generally be recognised, firstly by their strictly seasonal character, appearing on one day or days of the year only, and then disappearing for twelve months, and secondly by their content, which shows something deeper and more purposeful than solely recreation. In this category are the rousing Padstow May Day Hobby Horse ceremony, and the mysterious Abbots Bromley Horn Dance.

The Fool is the most common extra character, no doubt because he is often the leader and can act as prompter if necessary. Also with his clowning he can bridge the gap between the team and the spectators, and make the latter seem part of the performance. Even nowa days a circus clown performs a similar task. Another character still on the English stage, and emanating from the Morris, is the pantomime "Dame," similar to the Morris "Man-woman" or "Betty."



The explanation that the dance came from Morocco is completely unfounded. Morris, or Morrisco meaning "Moorish" need not imply anything than that the dancers had blackened faces. A simple explanation is that the word "Moorish" was used in the sense of Pagan, and the Morris was a Pagan dance. Certainly it's geographical distribution relates it to Roman settlements in England. In Rumania, Morris dances are performed as a means of curing the sick, the Mothers will lay their children on the ground for the dancers to caper over!



The sword dances are traditionally performed in the midwinter, and are found in the Northeast of England. The sword is often replaced by a tool of the local trade such as a wooden lathes, and the figures resemble weaving and threading. The height of the dance is the interlocking of the swords together in a star-shaped design, known as the lock. (The symbol used for the badge of the English Folk Dance and Song Society). The lock is brandished by the leader and placed round the neck of a victim, often an extra character. The supposition that it was some bygone ritual is borne out by the revival of a sword dance play, of which the dance was once an integral part. The dance is not peculiar to England, but is known in many countries of Europe, as is the Morris. Certainly these dances are imbued with

magic! (Perhaps I should say that the social country dances are magic too, for I met my husband dancing at Cecil Sharp House!).

(from "FOLK BAG", No. Five, 1962. An English periodical edited by Tony Wales).

You Are Invited To "The EARLY AMERICAN HERITAGE BALL", given by the Rochester, N.Y. Monroe County Bicentennial Committee. Saturday, Sept. 20, 9:00 p.m. to 1:00 a.m. at the Grand Ballroom of the Chamber of Commerce Bldg. 55 St. Paul. Both ballroom and old-fashioned dancing as taught by Dancing Master Richard Castner. Music provided by the Blackthorn Veilidh Band. A collation of Early American Punch and Tea Cakes will be served. Exhibition dances in costume will be performed. Dress: semi-formal or period costume.

#####

THANKS TO: Ada Dziewanowska - Polish stamps
 Roger Whynot - Picture
 Jim Morrison - Copy of his new book
 Clarence Goodnow - Quadrille music
 Joe & Ginger Hritz - Dance items
 M&M Dudley Briggs - Dance items
 Duke Miller - Cigars, news items, song book
 Bruce Lackey - "Byron's "Ode to the Waltz"
 Bill Litchman - Dance items
 Jerry Helt - LP of Quadrille music
 M&M John Connelly - Convention program
 Jason Roth - Cuban cigars
 Tony Parkes & Donna Hinds - Their new LP of
 Contra & square dance music.

DIED - January, 1976, Fred Collette

#####

GOOD NEWS FOR

TRADITIONAL DANCE LOVERS

1976 will probably be long remembered for the many new books and records which have been published for the benefit and entertainment of the square dance fraternity. Every item which we have seen or heard is very worthwhile possessing. Many of the new items are relative to the Bicentennial.

No longer can it be said we do not have good traditional music and dances available. If the modern square dance caller was smart, he would use some of the Bicentennial dances and music to mix with his regular program. The mix would give any program balance and who knows the dancers might enjoy it.

####

The Country Dance Book, by Beth Tolman & Ralph Page. Originally published in 1937, with a new introduction by Ralph Page, is as useful as ever. Full of anecdotes about old times, old dances, old fiddlers that is fascinating again to today's square dancer. Cloth, \$7.95; paper \$4.95.

####

Heritage Dances Of Early America, by Ralph Page. Published by the Lloyd Shaw Foundation, Inc. who also have many other good Bicentennial items. Heritage Dances is an outstanding book and should be in every caller's library. Cloth, \$10.00; paper \$5.50

Heritage Dances and The Country Dance Book can be purchased from Ralph Page, 117 Washington St. Keene,

N.H. 03431 or The New England Square Dance Caller, Box NC, Norwell, Mass. 02061

###

The Apted Book Of Country Dances, Edited by U.S. Porter, Marjorie Heffer and Arthur B. Heffer. Published by the English Folk Dance and Song Society, Great Britain. Twenty-four Country Dances from the last years of the eighteenth century with tunes and instructions from the pages of Charles and Samuel Thompson, St. Paul's Churchyard, England. Dances are from 1765 to 1784. The dances are very English and were probably enjoyed by the early Revolutionists. Paper cover, \$2.25.

A Choice Selection Of American Country Dances, 1775 - 1795 by Kate Keller and Ralph Sweet. Country Dances as danced throughout the British Isles, parts of Western Europe and America in the last part of the eighteenth century. Some of the calls are strange to the modern dance. However a glossary is provided which explains the unfamiliar terms.

The last two books can be purchased from the Country Dance Society, 55 Christopher St. N.Y., N.Y. 10014.

###

Northeast Area Book Of Square Dance Calls & Figures, by the Single/Partners, Norwalk, Conn. This booklet describes over 250 calls, most of them grouped into 100 families of related figures. Its main purpose is to help the dancers refresh their memories. For prices contact Jack Zimmerman, 133-A Woodvale Drive, Southbury, Conn. 06488.

###

Good music for Bicentennial dances and contras of any era has always been scarce. Two new records are available which are a delight to listen to and a plea-

sure for dancing.

American Country Dances of the Revolutionary Era 1775 - 1795. Although the tunes were taken from manuscript collections made in America between 1775 and 1795, most of the performances on the record are with modern dance orchestra instrumentation. There are four tunes to a side. Dances to fit tunes can be found in the Keller-Sweet dance book. \$5.00 per record (plus \$.35 tax Conn. residents). Postage and handling \$.30. from Country Dance in Connecticut, Inc. P.O. Box 502, Bolton, Conn. 06040.

####

The Fireside String Band. Square Dance Tunes For A Yankee Caller. Another record to delight the ear and dancing feet. It is a favorite of this writer. Wish the publishers had recorded all the tunes 7 or 8 by 32. It would make all the tunes easy to adapt to figures other than those recommended. The average caller will be hard put to adapt a 4 1/3 x 24 to a dance of his liking. Regardless, there are sufficient tunes played straight to interest any caller looking for real fine music. \$6.00 per record, postpaid, including Mass. sales tax. F & W Records, Box 12, Plymouth, Vermont, 05056.

(from New England Caller, July, 1976)

July 6 - 11. The Bicentennial Nordic Festival incorporating Smithsonian Institute on Tour. Folklore Performers from Scandinavia. Seattle, Washington. Throughout this week, local Scandinavian groups will be presenting Bicentennial Nordic Festival, featuring music, dancing, films, crafts displays and other exhibits at Seattle Center, all free to the public. The Smithsonian Institute on Tour is bringing to Seattle 62 folk musicians, ethnic dancers, and heritage crafts persons for three days of performances including the Philochoros folk dancers from Uppsala, Sweden, for exhibitions and workshop.

BOOK & RECORD

REVIEWS



TWENTY FOUR EARLY AMERICAN COUNTRY DANCES, JOTILLIONS & REELS for the Year 1976, Carefully Selected by James E. Morrison, Dancing Master. Country Dance & Song Society, 55 Christopher St. New York, N.Y. 10014. 72 pp. Index. Glossary. Intro. Spiral bound, Cloth Cover, \$4.50.

This is an excellent book in every way, beginning with the introduction, which is scholarly without being dull and boring. Instead it gives a concise history of the dances contained in the book. One of the interesting features is a short paragraph before each country dance quoting from sundry manuscripts items pertaining to dancing in general. The original tunes for the dances are also here, adding a great deal to the book's historic value as well as an aid to budding musicians. The dances themselves are, without exception interesting and I am sure that some of them will re-enter the stream of country dance favorites. Which ones? Don't ask me - dance them and decide for yourself.

###

McGREEVY & COOLEY. An LP of Irish music. Published by Philo Records, The Barn, N.Ferrisburg, Vt. 05473.

This is listening music and is a delight and a joy to all who love real traditional Irish airs. John McGreevy fiddle and Seamus Cooley flute are both excellent exponents of the art of Irish music. This LP will come as a surprise to those of you who think all Irish tunes date from the Irish Washerwoman or Mother Machree. It will al-

so be a surprise to many non-Irish ears. Those of us lucky enough to have ancestors from Eire will revel in the haunting magic of the melodies. Buy it! And ask for Philo's catalog of other LP's too.

###

QUADRILLE DANCES, Jerry Helt. Blue Star LP 1032. Merrbach Record Service, 323 West 14th St. Houston, Texas, 77008.

Jerry Helt does his usual excellent job of prompting on the flip side of this recording. Don't but this record thinking that you're going to get traditional quadrille music; you won't! It's the wrong instrumentation on every tune. The tunes, themselves, are adequate - barely! The first band is a bastardized version of "Stars and Stripes Forever", and is played just too, too cute. The second band "Honey" is too herky-jerky. The third and fourth bands are the best: "Donnybrook Boy" and "Colonel Bogey's March" respectively. The fifth band is the old-time tound dance "Waltz of the Bells". Blue Star has merely taken five of its records out of stock and combined them on one LP and named it "Quadrille Dances" - I doubt if they would recognize traditional quadrille music if they heard it! I repeat from the beginning - Jerry's calling is excellent throughout.

###

THE FIRESIDE STRING BAND PLAY SQUARE DANCE TUNES FOR A YANKEE CALLER. F & W Records, Box 12, Plymouth, Vermont 05056.

This recording was made especially to fit dances in Rod Jinnell and Louise Winston's book: "Square Dances From A Yankee Caller's Clipboard". This is not to say that a caller cannot use the tunes for some of his own preference - far from it. A shame it could not have been done when the book was published a couple of years ago. No

matter, better late than never. This is a fine recording in every way, and the "Fireside String Band" is a name to remember. Walger Loo and Donna Hinds are the two best male and female fiddlers on the east coast. Any orchestra that has them playing in it is going to give out traditional New England style dance music and you can bet your life on it! It sells for \$6.00 and is well worth every penny. The notes by Tony Parkes, pianist in the orchestra, on the back of the record sleeve is almost worth the price of the record. Altogether a very fine LP. Come again, Fireside!

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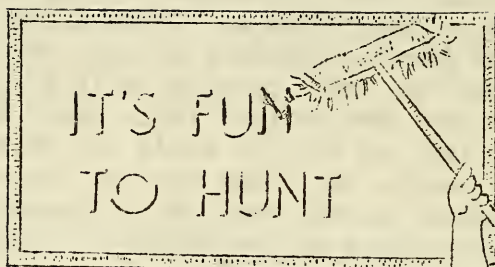
TUNES FROM HOME, played by Grant Lamb, published by Voyager Recordings, 424-35th Ave. Seattle, Wash. 98122.

Twenty tunes, ten to a side, make this a listening record and not one to dance to. It is well played and has some refreshing new tunes. The ones that I liked best were: "Wlivan's Polka", "Elsmith Four Step", "Bagot Two Step," "Grant Lamb's Breakdown" and "Flatiron Jig". That is not to say that I do not care for the others because I do. If you are a fiddler, buy this LP and you will find some wonderful tunes to add to your repertoire. Grant Lamb, where have you been these long years?

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THE COUNTRY DANCE BOOK, by Beth Tolman and Ralph Page. The Stephen Greene Press. Brattleboro, Vermont. Cloth cover. \$4.95

This is a re-issue of the original book first published in 1937. Page has added a new introduction. I believe it was the first dance book containing anecdotes about the dances, the fiddlers who played for them, and the dancers who danced them. It has long been considered as THE standard work of New England dances. I found it as interesting now as when I first read it in the early nineteen forties. So, it has stood the test of time.



The following items are from the pages of The New Hampshire Sentinel, a newspaper published continuously from 1798 to date. We find these old-time dance items of interest.

1/31/83 City News: Quite a number of Keene gentlemen will attend the grand ball of the Boston Commandery of Knights Templar at the Charitable Mechanic's Association building this (Wednesday) evening.

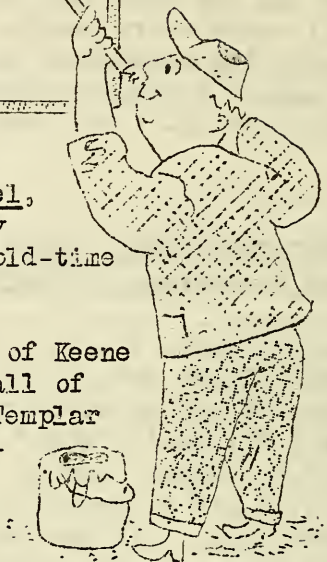
Dublin: The young people are preparing for a masquerade ball on Tuesday evening, 30th inst. Marlboro men furnish the music.

Ashuelot: A social dance will be held at Dickinson's hall next Friday evening, to raise funds to procure a bookcase for the Lower Ashuelot Sunday School library. First class music has been engaged and the usual good time may be expected.



2/7/83 Home & State News: The fifth Odd Fellows Assembly will be held this (Wednesday) evening, in Cheshire Hall. Music, Second Reg't Band Orchestra.

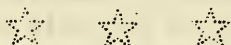
City News: The High School Cadets have their final concert and ball at Cheshire Hall, Wednesday evening, the



14th, music by Second Reg't Band Orchestra.

Chesterfield: The young (and old) people's assembly on Tuesday, Jan. 30, proved one of the most enjoyable parties of the season. It is hoped that the boys will favor us with another party at no distant date.

Ashuelot: The Lower Ashuelot Sunday School cleared twenty-five dollars at their Friday evening entertainment, which was pronounced by those present the best of all similar ones held this season. Over sixty couples enjoyed the social dance.



2/14/83 Winchester: The old folks dance on Friday evening was a successful and enjoyable affair.

Walpole: George Long has a dancing school in the town hall, Wednesday and Saturday evenings.

Marlborough: On Thursday of last week forty-seven couples of our citizens had a sleigh ride. They went to Peterboro, taking dinner at Tucker's Hotel. A portion of the company enjoyed a social dance before returning.



2/21/83 Home & State News: W.W. Ball's friends, both old and young, will hold one more assembly at Liberty Hall, Wednesday evening, Feb. 21st. Hours from eight till twelve o'clock. Tickets, gents fifty cents, ladies free. Music, Ball & Maynard. Multum in parvo.

Walpole: The devotees of Terpsichore can pay their devotion at her shrine on the occasion of the second annual ball at Dinsmore House, Thursday evening 22nd inst. Maynard & Wheeler's quadrille band, five pieces will be in attendance. The prompter has been studying up on new changes especially for the occasion.

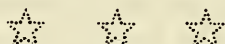
Gilsum: Mr. W.W. Ball's next dancing assembly will be held Friday evening, 23rd inst.

Marlborough: The bills are out for the Washingtonian costume masquerade party at the town hall on Thursday evening of this week.

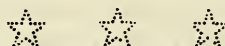


2/28/83 Swanzey: Washington's birthday was appropriately celebrated in Swanzey Center by a large gathering at the town hall, both afternoon and evening. The afternoon was spent in friendly greetings and social games; the evening to dancing to splendid music by Fitzwilliam band. About three hundred people were present, and one hundred couples joined in the dance. Mr. C.I. Whitney furnished supper, which was everything desirable.

Walpole: The ball at Dinsmore House last Thursday night was a very successful and pleasant affair. Sixty couples were in attendance, and all speak in high praise of the music, supper, hotel accommodations, etc.



3/7/83 Winchester: There is to be a social dance at the town hall on Wednesday evening, the 7th, with music by Barrus & Priest's orchestra.



3/13/83 City News: At the concert and dance to be given by the Grand Army Post at Liberty Hall, Friday evening there will also be speaking, select readings, and instrumental music by Maynard & Wheeler's Orchestra.

East Sullivan: The farmer's supper proved quite a success; about three hundred were present. A well acted pantomime, tableaux, singing and orchestra music made a very acceptable evening's entertainment, concluding in a "Congregational dance" or as some call it, marching.

The proceeds amounted to \$140. A levee and festival is announced for next Thursday at the town hall.



3/28/83 Winchester: The final assembly by Prof. Ball's course will be held at the town hall on Friday evening, with Boston music by skilful country players. Prof. Ball, prompter. The Ashuelot railroad will carry for fare one way. Supper at Richards for all who wish. These dances have been growing in popularity among those who like a quiet time and this one is expected to be the best of all.

Ashuelot: The Dickinson Library Association will hold a festival and social dance at Dickinson's hall at Lower Ashuelot on Friday evening. The hours of dancing will be from ten to two. Cake and ice cream will be served in the hall. All are cordially invited.



4/4/83 Chesterfield: Granite State band furnished very acceptable music for the dance on Tuesday evening. Some thirty couples were present, notwithstanding the rain.



4/11/83 Chesterfield: The dance on Wednesday evening was a pleasant one, music good, and everybody happy. Johnny Phillips, in his early teens, played the violin with the others part of the time, and during the recess at the previous dance, gave a solo on violin which was much admired. He gives evidence of natural ability, being almost wholly self-taught. And right here let us correct a statement which seems to have got abroad, heaven only knows how, that the last two dances were got up for the benefit of the Congregational society, the money collected being for their use. No greater mistake could be made, as the society had nothing to do with it

in any way, and the money, every penny of it, was paid directly to the band, was contributed for them, and no person living ever thought of appropriating it for any other purpose. Nor have the surprise parties, which have been given in the past few weeks, had any connections with the sociables, as some have tried to represent.



4/18/83 Hinsdale: On Friday evening of the present week young people of the Universalist society will give a sugar festival and dance at the town hall. The Brattleboro Military band will furnish music and the entertainment will close with a social dance. All are invited, and an attractive entertainment is guaranteed.



4/25/83 City News: Mrs. G.O. Teasdale of New York City is again in our city making arrangements for a class in dancing and deportment. A preliminary meeting will be held at the hall in Lamson Block, Thursday evening of this week at 7:30. The opening lesson will probably be given the following evening. Mrs. Teasdale has taught several large classes here within the past year or two, and she has always given the best of satisfaction. All intending to join should attend the meeting Thursday evening and make arrangements before the class is filled.

Winchester: Dickinson Hall was dedicated on Friday evening by a juvenile dance with Master Lee as host and about twenty of his schoolmates as guests. Ball and Priest furnished the music.

City News: The High School Cadets give the last dance of the season at the armory, Friday evening, next. Music by the Cadet orchestra.





WHAT YOU MAY NEVER HAVE KNOWN ABOUT NEW ENGLAND

The Indians had six seasons: Seedtime, Early Summer, Midsummer, Harvest Time, Fall of the Leaf and Winter.

Saturday was usually a day set apart for hair cutting, in the general plan of getting ready for church on Sunday. When caps were not available for hair cutting guides, the hard shell of a pumpkin made a satisfactory substitute.

The people of early New England had never before known such cold weather and accumulation of snow. Thatched roofs fell beneath the weight of the snow and because there was no glass, the wind-doors (shutters) allowed wind and snow to enter causing terrible hardship.

John Cromwell of Merrimack, Mass. was forced to flee from the town in 1669 because of fear of death from Indians who found him cheating while weighing furs. He used his foot as a pound weight.

Contrary to popular belief no witches were burned in Salem, Mass. They were hanged.

In 1638, a cargo of cows, goats, hogs, and sheep was brought into the settlement of Saco, the first ever imported in Maine.

At court held in York, Me. in 1682, John Phillips of Falmouth (now Portland), accused of felony, was ordered to be confined as a prisoner in his own house because of the unfitness of the regular prison to receive him.

Capt. John Smith once wrote that the coast of Maine was "Rocky and affrightable."

When called upon to pay his taxes in Lynn, Mass. in 1763, Robert Bates, well-known for answering in rhyme, said:

"My dear honey,
I have no money;
I can't pay you now,
Unless I sell my cow;
I will pay you half,
When I kill my calf;
But if you wait till fall,
I'll pay you all."



Lord Timothy Dexter, an eccentric character of Newburyport, Mass. wrote a book entitled "A Pickle For The Knowing Ones." It had no punctuation but the appendix had pages of punctuation marks and the reader was invited to salt and pepper it as he pleased. He also staged a rehearsal of his own funeral to see how much his wife would mourn.

DO YOU REMEMBER?

The phonograph had a tin horn and a cylindrical shaped record?

The butcher-shop man would give you a piece of liver for your cat?

The knee pants we boys wore?

Cleaning your celluloid collar with a wet rag? Or -

The cobbler who half-soled your shoes for 30 cents?

Skimming cream off pans of milk?

Turning the grindstone to sharpen scythes?

When there were always some cases of typhoid fever around in late summer?

The family doctor who took time to tell a funny story to cheer up his depressed patient? Or

When automobiles didn't kill people?

When you didn't have to spray the cherry, plum or apple trees to have good fruit?

Buying a nickel loaf of bread?

When you could pay some of your property tax by "working on the town roads"? Or

When women had their babies at home?

Hunting for the cowbell that Bossy lost in the pasture?

The girl who always wanted to play "post office"?

When the Eighth Grade Commencement was a big event in every Township?

When folks died of "consumption" instead of tuberculosis? Or

When coffee AND doughnuts were only a nickel?

The smell of the wet feathers when the headless chicken was scalded?

When the ladies wore hats which looked like small flower gardens?

When if you bought a nickel's worth of candy it was handed you in a striped bag?

Remember? It really wasn't so long ago!

NEW ENGLAND KITCHEN LORE



The best New England cooks state positively that the meat and potatoes used to make hash should always be chopped separately in a wooden chopping bowl, by hand, never put through the food grinder. A little cream may be added to moisten.

A New England way of making a tough chicken tender enough to fry is to soak it overnight in buttermilk. The buttermilk also gives it a delicious flavor.

It is said that fishermen originally believed the cod became "the sacred cod" because it was the fish that Christ used when He multiplied the fish and fed the multitude, and even today the marks of His thumb and forefingers are plainly visible on the codfish. His Satanic majesty stood by and said he, too, could multiply fish and feed multitudes. Reaching for one of the fish it wriggled and slid through his red-hot fingers, burning two black stripes down its side and thus clearly differentiating the haddock from the sacred cod. These markings, in actual practice, do distinguish one variety from the other. For many years, haddock was not considered a suitable fish for marketing and very little of it was caught, but recently the popularity has increased, until today in New England, there is approximately three times as much haddock marketed as cod.

The origin of the name "Cape Cod Turkey" is obscure. It

has come to mean cooked fish; what kind doesn't matter, unless you are literal. If you are, it means baked stuffed codfish well-larded with salt pork. When some of the Plymouth group made money enough to settle in Boston with established businesses, they were referred to as "Codfish Aristocracy". Although the codfish were a great source of trade, references were derogatory. Then too, the Irish in and around Boston used the term "Cape Cod turkey" to refer to their Friday meal of fish. Fish, and particularly salt fish, seemed to taste better if it bore the more aristocratic name "Cape Cod Turkey".

Toward the end of March the frost begins to leave the ground in northern New England. Then it is to dig the first "mess" of parsnips from the kitchen garden where they have ripened and sweetened all winter. Parsnips were once considered poisonous until after they had been frozen. The fact is, they were not a "Keeping" vegetable and hence were better in the ground than pulled.

The secret of delicious baked beans is to keep them covered with water at all times except the last hour of baking. Cape Cod cooks add $\frac{1}{2}$ cup of cream to baked beans the last half hour of baking. A bay leaf hidden here and there also adds flavor. In the early days, beans were left to bake all night in the slow steady heat of the great brick ovens.

When asked to define a New England conscience it used to be: "A New England conscience doesn't prevent your doing anything, but it does prevent your enjoying it."

In the olden days maple sugar was about the consistency and color of brown sugar today and was the only sugar used by the early settlers.

The first local peaches were put on the market in Boston in 1828 for such as were able to pay 3 cents a dozen.

WIFE SAVERS

A quick way to get large amounts of ice for a party - fill clean empty milk containers with water, freeze and stack as many as desired in your freezer.

Dampen men's discarded socks with furniture polish and slip one over each hand. Or apply to one sock only, and leave the other dry for wiping.

If a metal teapot is seldom used, place a lump of sugar inside to eliminate musty odor.

A limp veil will shape up nicely if ironed very lightly between two pieces of wax paper.

Soak folded paper towels in a thick soap solution and dry over an outdoor line. They make good instant soap pads.

To clean greasy woodwork quickly, especially around a stove, dip cloth in turpentine and rub the woodwork lightly.

For a hot sauce, mix horse-radish and catsup.

A bit of sugar in the spaghetti sauce enhances flavor.

To avoid unpleasant odors while cooking fish, cover with browned butter or lemon juice.

A dash of aromatic bitters will give fine flavor to your beef broth or tomato soup.

Crumble a few tablespoons of blue cheese into a little chili sauce, and use this as a spread on luncheon meat. To make omelets fluffier, beat a pinch of powdered sugar and cornstarch into the yolks.

Add two teaspoons of wheat germ per patty the next time you make hamburgers. It lends nutritional balance and a pleasant nutty flavor.

When preparing French toast, let bread slices soak overnight under refrigeration. Remove in morning and fry in butter. Better than a fast dip.



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GORDON TRACIE teaches at the Buffalo Gap Folk Dance
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